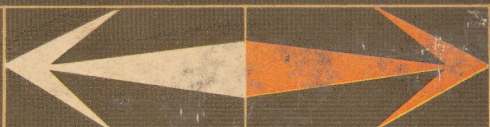


CS 8079

STEREO



FIDELITY

COLUMBIA

GUARANTEED HIGH FIDELITY



LEGRAND JAZZ

MICHEL LEGRAND

WITH THIRTY-ONE OF AMERICA'S
GREATEST JAZZMEN FEATURING

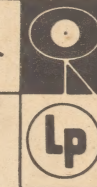
MILES DAVIS

THE JITTERBUG WALTZ—Fats Waller • NUAGES—Django Reinhardt • NIGHT IN TUNISIA—Dizzy Gillespie
• BLUE AND SENTIMENTAL—Count Basie • STOMPIN' AT THE SAVOY—Benny Goodman • DJANGO—
John Lewis • WILD MAN BLUES—Jelly Roll Morton • ROSETTA—Earl Hines • 'ROUND MIDNIGHT—
Thelonious Monk • DON'T GET AROUND MUCH ANYMORE—Duke Ellington • IN A MIST—Bix Beiderbecke

LEGRAND JAZZ

COLUMBIA

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The Jitterbug Waltz
Nuages
Night in Tunisia
Blue and Sentimental
Stompin' at the Savoy
Django

Wild Man Blues
Rosetta
'Round Midnight
Don't Get Around Much Anymore
In a Mist

Recorded June 25, 1958 (New York City)

WILD MAN BLUES
—Louis Armstrong—Jelly Roll Morton
ROUND MIDNIGHT
—Bernie Hanighen—Cootie Williams
Thelonius Monk
THE JITTERBUG WALTZ
—Thomas Waller
DJANGO
—John Lewis

Recorded June 27, 1958 (New York City)

NUAGES
Django Reinhardt
ROSETTA
William Henri Woode—Earl Hines
DON'T GET AROUND MUCH ANYMORE
Sidney Keith Russell—Duke Ellington
BLUE AND SENTIMENTAL
Mack David—Jerry Livingston—William
Count Basie

Recorded June 30, 1958 (New York City)

STOMPIN' AT THE SAVOY
—Andy Razaf—Benny Goodman—Chick
Webb—Edgar M. Samson
NIGHT IN TUNISIA
—John Gillespie—Frank Paparelli
IN A MIST
Bix Beiderbecke

Personnel:

MICHEL LEGRAND
HERBIE MANN
BETTY GLAMANN
BARRY GALBRAITH
MILES DAVIS
JOHN COLTRANE
PHIL WOODS
JEROME RICHARDSON
EDDIE COSTA
BILL EVANS
PAUL CHAMBERS
KENNY DENNIS

conductor—
arranger
flute
harp
guitar
trumpet
tenor sax
alto sax
baritone sax,
bass clarinet
vibes
piano
bass
drums

Personnel:

MICHEL LEGRAND
BEN WEBSTER
HERBIE MANN
FRANK REHAK
BILLY BYERS
JIMMY CLEVELAND
EDDIE BERT
MAJOR HOLLY
DON LAMOND
HANK JONES
GEORGE DUVIVIER

conductor—
arranger
tenor sax
flute
trombone
trombone
trombone
bass, tuba
drums
piano
bass

Personnel:

MICHEL LEGRAND
ERNIE ROYAL
ART FARMER
DONALD BYRD
JOE WILDER
FRANK REHAK
JIMMY CLEVELAND
GENE QUILL
PHIL WOODS
SELDON POWELL
TEO MACERO
JAMES BUFFINGTON
DON ELLIOT
MILT HINTON
OSIE JOHNSON
NAT PIERCE

conductor—arranger
trumpet
trumpet
trumpet
trumpet
trombone
trombone
alto sax
alto sax
tenor sax
baritone sax
French horn
vibes
bass
drums
piano

Notes by NAT SHAPIRO
Co-editor

Hear Me Talkin' to Ya and the Jazz Makers

Among the many members of a diverse (it is international) and loyal (they have bought more than one million of his ©s) I Like Legrand Society, are those jazz musicians and arrangers who have, by chance mostly, come within earshot of Legrand recordings.

From his enchanting *I Love Paris* (CL 555) through his more recent *Columbia Album of Cole Porter* (C2L 4), *Legrand in Rio* (CL 1139) and *I Love Movies* (CL 1178), this brilliant young Frenchman has, with remarkable skill, charm, invention and wit, refreshingly introduced a new kind of musicianship into that too often banal and staggeringly prolific area of popular art that we categorically label "mood music," and the French, closer to the mark, call *musique légère*.

In many of his previous collections, notably the *Porter* and *Rio* sets, Legrand has not only made frequent and startlingly original use of the jazz musician as a soloist, but, by virtue of his dynamic ensemble scoring and happy understanding of what a rhythm section is supposed to do, has often managed to make his large orchestra swing in the best tradition of Basie, Lunceford, Ellington and (big band) Gillespie.

Michel Legrand (a multi-prize-winning graduate of the Paris Conservatoire) loves jazz with none of the tame enthusiasm, tinged with condensation of the academically oriented "serious" composer. His arrangements pointedly avoid the meaningless trickery of those highly skilled (and successful) popular arrangers who, from time to time, invest their work with "jazz feeling." Michel, still in his twenties, loves jazz with an almost boyish enthusiasm, with, if not a firsthand knowledge of its growth and environment, the kind of passionate devotion and astonishing erudition that European fans are wont to have. His feelings for several important jazz figures border on idolatry.

In the past, however, Legrand's jazz activities have been limited by both the nature of the recording assignments he has been given and the fact that in Paris, despite the liveliness of that city's jazz scene, the optimum conditions for producing a large-scale jazz album do not exist.

And so, while on a visit to the United States in May and June of 1958, Michel Legrand recorded his first jazz ©. The writing was done during the first three weeks of June. The repertoire was chosen from the works of eleven important jazz composers, and the musicians, many of them familiar

to Legrand only through their recordings, were selected from among the best then in New York.

Each arrangement was created with two major factors taken into consideration: 1) the styles and techniques of the participating instrumentalists and 2) the structure and mood of the original compositions. Legrand's primary concern was to provide a sympathetic framework for specific soloists. Thus *Wild Man Blues*, *The Jitterbug Waltz*, *'Round Midnight* and *Django* were written primarily as vehicles for Miles Davis, with full knowledge on Legrand's part, however, of the formidable capabilities of Herbie Mann, Bill Evans, Phil Woods and the other musicians given solo space. Similarly, *Nuages* and *Blue and Sentimental* were scored with the full, breathy tone of Ben Webster's tenor saxophone in mind. *Rosetta*, *Stompin' at the Savoy* and *Night in Tunisia* were designed to display both the collective and individual talents of two mighty brass foursomes and on each of the tracks, ample time was permitted for the soloists to romp through a traditional "chase" pattern.

The fact that each composition in this collection was written wholly or in part by a great jazzman was the result of a deliberate decision by Legrand not only to pay tribute

to his peers, but to attempt to bring the work of these giants into new focus. Jelly Roll Morton's *Wild Man Blues*, heretofore associated only with Louis Armstrong and Morton himself, emerges in its modern dress, played by the outstanding trumpeter of this generation with all of the savagery, bitterness and beauty of Morton's best work. *The Jitterbug Waltz*, one of Fats Waller's most engaging pieces, while retaining its basic charm, takes on other qualities characteristic of Waller the man and musician—notably wit and pulsation.

Django Reinhardt's *Nuages*, John Lewis' *Django* and Bix Beiderbecke's *In a Mist*, all with their original Debussy-like coloration and mood, are given added dimension by Legrand's instinctive rapport with the material at hand, resulting in delicate, yet powerful underlining of the solos.

In almost every sense, *Legrand Jazz* must be considered "experimental." Yet, with all of its daring, with all of its surprises and moments of flashing virtuosity, it stays within the bounds of jazz. The beat, the spontaneity, the indefinable spirit of jazz is there. This album is the first work of a truly important new voice in a wilderness where new voices are all too often disembodied. We're looking forward to much more from this powerful, sincere and stimulating prodigy.

THIS COLUMBIA STEREO



FIDELITY RECORDING IS DESIGNED FOR USE ON 33-1/3 RPM STEREOPHONIC REPRODUCERS

STEREO

FIDELITY

LEGRAND JAZZ

MICHEL LEGRAND
and his ORCHESTRA

1. THE JITTERBUG WALTZ -T. Waller-

CS 8079
NONBREAKABLE

Side 1
XSM 44553

2. NUAGES -Reinhardt-
3. NIGHT IN TUNISIA -Gillespie-Paparelli-
4. BLUE AND SENTIMENTAL -M. David-Livingston-
-Basie-
5. STOMPIN' AT THE SAVOY -Razaf-
-B. Goodman-Webb-Sampson-
6. DJANGO -J. Lewis-

COLUMBIA

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XSM 44553-1H

STEREO

FIDELITY

LEGRAND JAZZ

MICHEL LEGRAND
and his ORCHESTRA

1. WILD MAN BLUES -L. Armstrong-J. R. Morton-

CS 8079
NONBREAKABLE

Side 2
XSM 44554

2. ROSETTA -Woode-Hines-
3. 'ROUND MIDNIGHT -Hanighen-C. Williams-Monk-
4. DON'T GET AROUND MUCH ANYMORE
-S. K. Russell-D. Ellington-
5. IN A MIST -Beiderbecke-

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